

*The Tale of Genji* has narrators who tell the stories. On the other hand, this tale tells the stories from some characters' points of view. This study deals with some words and expressions of *The Tale of Genji* and other tales in terms of points of view.

This thesis consists of three parts. Part I deals with “*Go-myaku*” (word linkage) of the adjective “*Meyasushi*”. Part II deals with honorific expressions and adjectival verbs “*kiyora-nari*” and its synonym “*kiyoge-nari*”. Part III views citations of *The Tale of Genji* in tales in the late Heian Period and Kamakura Period.

Word linkage means the repetition of the same word. *The Tale of Genji* often repeats the same words by choice. By finding it, we can see through the narrative structure of plural characters or tales. This thesis also views it on the assumption that it is the device to find the structure of this tale.

“*Meyasushi*” means prepossessing, not bad or to be relieved. This adjective is regarded as a word that takes on a passive connotation. Chapter 1 of Part I analyzes examples from *Utsuho-Monogatari*, *Ochikubo-Monogatari*, and *Kagerou-Nikki* to prove that this adjective expresses the evaluation of a speaker(or those close to the speaker) rather than social evaluation and that it is a word to express the condition of having no faults.

Chapter 2 and after consider how word linkage of “*meyasushi*” represents the theme of this tale. Chapter 2 analyzes the influence of *Utsuho-Monogatari* on “*Tamakazura-Jū-Jō*” (the story of *Tamakazura*, one of the heroines of *The Tale of Genji*). *Utsuho-Monogatari* uses this adjective in the women's stories who are good wives but broke up with their husbands and wander or be ruined. They met their husbands again or stayed with someone and became happy. It is thought that *Utsuho-Monogatari* uses this adjective as a word that symbolizes these women's stories. *Tamakazura-Jū-Jō* also uses it repeatedly until she married *Hige-Kuro*. By using it, this story intends to express not only *Tamakazura's* happiness but also other women's stories (her half-sister *Ōmi-no-Kimi* and *Hige-Kuro's* former wife).

Chapter 3 explains its frequent use in the second part of *The Tale of Genji*. In this part, it is used at the stories of *Onna-San-no-Miya* and *Ochiba-no-Miya* (princesses of the Emperor *Suzaku*). This adjective symbolizes the misfortunes of the princesses and the story of *Yūgiri* and *Kumoi-no-Kari*. However, when we continue to read this tale, we can find its “*go-myaku*” again in the chapter of ‘*Takekawa*’. In *Takekawa*, *Makibashira* turned happy by remarriage with *Kōbai* though she was unhappy at her first marriage. On the other hand, the eldest daughter of *Tamakazura* married Retired Emperor *Reizei* and became unhappy because of other Empresses' jealousies. We can recognize the contrast between these two women. Besides, we can read and understand other women's happiness by sharing “*meyasushi*”. Chapter 4 considers its use in *Uji-jūjō*. It is used

frequently in the stories of *Naka-no-Kimi* and *Ukifune*. *Naka-no-Kimi* married *Niou-Miya* and she was envied by the narrators and others but she felt unhappy and wished to go home. “*Meyasushi*” expresses the divergence between her and others. In *Ukifune*’s story, this adjective shows *Naka-no-Kimi*’s change of mind—she became aware of her happiness— and the differences of values between *Ukifune* and her mother.

Chapter 1 of Part II deals with honorific expressions to *Kaoru*. Also, the appendix of Chapter 1 views these expressions to *Ukifune*. These suggest that *The Tale of Genji* is written by using the points of view of the narrators and characters at will. Chapter 2 deals with some exceptional cases of “*kiyoge-nari*” to *Hikaru-Genji* and *Niou-Miya*. “*Kiyoge-nari*” is inferior to “*kiyora-nari*” although both means beautiful. Which to use depends on who sees the objects. When a character who fills the role of narrator sees *Hikaru-Genji* or *Niou-Miya* as beautiful but not supreme, the character may use “*kiyoge-nari*” for either of them.

Chapter 1 of Part III analyzes the usages of “*meyasushi*” in the tales born in the Later Heian Period or Kamakura Period. In these tales, this adjective is used as a keyword to symbolize the romances or marriage of women. Chapter 2 views the usages of “*kiyora-nari*” and “*kiyoge-nari*” in tales in the Kamakura Period. By analyzing how these two are used in these tales, we can understand not only how these tales consider these words but also the narrative structures in these tales.